

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 67.]

Registered for Transmission Abroad.

JULY 2, 1888.

[PRICE 2d.; POST FREE 2½d.

Annual Subscription, Post Free, 2/6.

CURRENT NOTES.

At the fourth of the series of Richter concerts, two works of the highest class of instrumental music were performed, the one, which commenced the entertainment, being Haydn's Symphony in C; the other, which closed it, Beethoven's Symphony in B flat. Between came compositions by Liszt, Max Bruch, Wagner, and Mackenzie. Liszt's *Legend*, "St. Francis of Assisi preaching to the birds," had the ill-luck to be placed immediately after Haydn's stately and polished work. Although it would require unusual powers of invention to institute a comparison between the two productions, yet no one could help being conscious of having descended into a lower region of art at the moment the *Legend* began its feeble utterances. As a pianoforte piece, especially when played by Madame Sophie Menter, it is not devoid of the charm of sprightliness; but arranged for an orchestra by Herr Felix Mottl, the *Legend* is too comical to be regarded as any other than a joke, and a joke of this sort is clearly out of place at a Richter concert. A very clever lad, Henri Marteau, made his *début* on this occasion in Max Bruch's concerto in G for violin and orchestra, and gained a legitimate success. On entering the platform, fiddle in hand, one felt sympathy for the youth encountering an audience without a friend therein to break the spell of loneliness experienced by the sensitive amidst a crowd of strangers. But the first few bars of the "vorspiel" put all anxiety aside, for the youth at once gave assurances of mastery over himself, his instrument, and his subject. Before reaching the end of the adagio, the lad, by quality of tone, breadth of phrasing, and truth of execution, established himself in the opinion of the critical audience as a performer of high attainments. And if some deficiency as regards strength of tone was observed in the *finale*, there was, on the other hand, a display of skill in the rapid passages that fully compensated for any shortcomings. In Henri Marteau the public have one more accomplished violinist: An overture to Shakespeare's *Twelfth Night*, by Dr. Mackenzie, was given on this occasion for the first time, and with such success as to call forth a unanimous desire to have it inserted in the next programme.

DR. MACKENZIE'S new overture was therefore repeated at the fifth concert, on the 11th ult., and, judging from the favour extended to it, the *Twelfth Night* will hold a secure place in the concert room amongst works of its class. Henri Marteau played this time in Saint-Saëns' Introduction and Rondo Capriccioso for violin and orchestra.

At the concert on the 18th ult., the burial day of a mighty Teutonic monarch, the "Trauer-marsch," from Wagner's *Götterdämmerung*, was listened to with special interest by the immense audience upstanding, who, for the most part, were attired in habiliments of mourning. After this act of homage to the memory of a great and good man the company settled down to attend to the strains of Berlioz' *Faust*, which received a noteworthy interpretation. For the first time this season the choir, augmented by members of the defunct "Leslie" Society, was called into requisition. Generally speaking, the choral singing was effective, though at times there was a lack of vigour in the men's voices. On the other hand, there was no want of vitality in the orchestra. Under their great leader, Mr. Richter, the players gave a most remarkable performance of the instrumental themes of the French composer. The several characters of the drama were taken by Mrs. Mary Davies (Margaret), Mr. Edward Lloyd (*Faust*),

Mr. Bantock Pierpoint (Brander), and Mr. Santley (Mephistopheles). Hence the work was placed before the public under the best conditions possible. That it gave unalloyed pleasure cannot be averred. Berlioz has crowded his canvas with very striking subjects, and used most vivid colours, but he has failed to blend his materials so as to present a picture of harmonious beauty.

MISS EMMA BARNETT gave a pianoforte recital on Monday afternoon, June 18, at the Marlborough Rooms, filled on that occasion by an audience largely composed of musical amateurs, by whom this young lady is held in high esteem. Although it was her seventh recital, the programme contained pieces not hitherto presented by the accomplished pianist. That the entire programme was rendered with ability will not be questioned by those acquainted with her cultured talents. At home in all things written for the pianoforte, she gave with happy effect three works, a "Tarantelle," "Autumn leaves," and a "Fantasia" on the *Ancient Mariner*, by her brother, Mr. J. F. Barnett; and won for her own composition, a "Gavotte in A," a hearty encore.

MR. WALTER DAMROSCH, conductor of the Symphony Society, Oratorio Society, and Opera House at New York, made his first appearance in England at a concert given by Mr. Ovide Musin at the Princes' Hall, on the 19th ult., when the American musician directed the orchestra in Beethoven's Seventh Symphony, and in a "Concertstükke" for violin, by his father, the late Leopold Damrosch. On the same occasion Herr Max Heinrich, a New York vocalist, made his *début* in songs by Schubert.

MADAME CHRISTINE NILSSON took her farewell of the English public on Wednesday, the 20th ult., at a concert given by Mr. Kuhe at the Albert Hall. The lady carries with her into retirement the respect and good wishes of *habitués* of the concert room and the opera house. Upon the Italian stage she achieved her greatest successes, and thereon, in the opinion of many, Madame Christine Nilsson should have made her last appearance.

MR. WEIST HILL, the Principal of the Guildhall School of Music, must be thanked for presenting at the students' concert on Wednesday, the 20th ult., a programme altogether English in character. Our great music schools have hitherto been almost entirely foreign in their tendencies; and some degree of hardihood was needed to ignore the unwritten law which banishes native strains from the place of honour. English music has always been the Cinderella of the art, to be kept for home drudgery, but on no account to be allowed into fine company. But the hour is now striking that calls her into highest favour. Principal Hill appears to be a musician first and an Englishman after; and being, therefore, a cosmopolitan in art, he is resolved to pay to the music of each country the attention it is justly entitled to. Acting upon this principle he, for once in a way, devoted the whole programme of the last students' concert to standard English songs and glees. As the list comprised no less than twenty-five pieces interpreted by some fifty singers, the space at our disposal renders it impossible, even if it were desirable, to record details of the performance. At the same time we should be wanting in duty were we to pass over in silence the remarkably good singing of the Rev. D. T. Ffrangon Davies in the ballad, "When I beheld the Anchor Weighed." This gentleman possesses a baritone voice under well-nigh perfect control; and, more than this, he has the soul of an artist. Miss Laura



Brown is a singer of promise by virtue of a soprano voice bright and true, qualities which were displayed in "O, Charming May." Amongst the pieces which also attracted favourable notice were, "Hope told a flattering tale," sung by Miss Emily Briggs; "Wapping Old Stairs," by Miss Rosa Dafforne; "The Bailiff's Daughter," by Miss Eleanor Crux; "Cherry Ripe," by Miss May Hallam; "I Lov'd the Maid," sung by Mr. Edward Branscombe; "The Brave Old Oak," by Mr. Ernest W. Rogers; "The Light of Other Days," by Mr. Sackville Evans; and the "Peace of the Valley," by Mr. Norris Croker; the cornet obbligato in both the two last named songs was admirably played by Mr. George Harlow.

THE musical profession generally must regard with satisfaction the announcement that Charles Hallé, one of its most distinguished members, has been selected for the honour of knighthood. But the musical folk of Lancashire and Yorkshire will, in a certain way, look upon the distinction as a mark of favour paid to them, since its recipient is the representative of the art in their district. Those who know the extent and value of his labours in the North can say, without fear of contradiction, that the services Charles Hallé has rendered there for the last thirty years have fairly earned the dignity conferred upon him.

WHEN the late John Goss retired from duties as organist of St. Paul's Cathedral he was made a knight; and, following this single precedent, John Stainer receives, on quitting his high office, the like honour. The most important work he, in that capacity, has rendered to the public was not done in the organ-loft, though there without a rival, but in the Chapter-room, where he advocated and organised reforms in the choir which have met the requirements of the present age. Passing over any claims he may have had upon royalties and ecclesiastics, the *habitudes* of our metropolitan Cathedral rejoice to see him carrying away with him the reward justly due to useful and valuable labour expended for the public good.

MR. AND MRS. EDWARD LLOYD, with Mr. N. Vert, returned home on Monday, the 11th ult., from America, in the best of health and spirits.

MR. J. F. BARNETT'S *Pastoral Suite* for orchestra was performed at a recent Philharmonic concert, and received by the critical audience with very great favour. At the Norwich Festival, in 1881, this work in its original form gained a success so considerable as to induce the composer not only to revise, but also to enlarge it by adding another movement. In its present form, it sets forth in a most felicitous manner rural scenes. With an insight into nature, and a love for the charms thereof, the composer, by art at once descriptive and suggestive, brings before the mind's eye the cornfields, with reapers and gleaners engaged in their several tasks. One hears the chanting of the harvest hymn, and sees, as it were, the frolicking of the rustic dance, while, amidst the revels of harvest-home, lovers are heard quarrelling to make it up again. In this enlarged and complete state the *Pastoral Suite* is now published.

MADAME SOPHIE MENTER gave her last pianoforte recital on Thursday afternoon, the 14th ult. With abilities which place her in the very first rank of the host of pianists now besieging the concert rooms, the lady, nevertheless, has had to encounter the indifference marking the conduct this season of the public towards pianoforte performances. Such apathy is surely undeserved in the present case, and can be accounted for only by reference to the ever-shifting currents of fashion and favour which move society in its erratic course. The playing of Madame Menter reminds one of Rubinstein. Though impetuous and masterful it is, when needed, gentle and caressing. It can be leonine as well as dove-like, and can, moreover, give utterance to all tones that lie between those opposites.

THAT the respect entertained for Mr. Ambrose Austin, for the last 30 years manager of St. James's Hall, is not confined to his personal friends was made evident by the

readiness with which artists of the greatest celebrity came forward to assist at the Testimonial concert given on Wednesday, the 13th ult. As a matter of fact, the committee which organised the entertainment was perplexed by offers of valuable services that could not, without extending unduly the limits of the programme, be utilized. Had monster concerts been, as formerly, in fashion a list of pieces might then have been announced which would have taken a whole day for performance. This willingness to assist had, happily, its counterpart in the desire of the public to be present on an occasion set apart for the honouring of a courteous manager and an estimable man. Taking into consideration the object in view, together with the popularity of the artists and the richness of the programme, it would have been inexplicable had the concert not been well attended. Of course, the hall was crowded to overflowing with a fashionable, appreciative, and sympathetic audience.

By the retirement of Mr. Ambrose Austin, the public will not lose the services of Mr. Basil Tree, who is wisely retained by the new management to attend to duties hitherto performed by him with tact and courtesy in Mr. Austin's office.

A SET of solos, written by Dr. Mackenzie for the violin with an accompaniment for the pianoforte, was introduced to the public at the fourth of the series of Chamber Music Concerts, given in St. James's Hall by Mr. Charles Hallé. Whether the four numbers have in themselves the elements of beauty, or whether their charm on this occasion was derived from the violin playing of Madame Norman Neruda, is a question we will not now stay to discuss, but hasten to record the lively impression the set of solos made upon the audience.

WHILST acknowledging the improvements wrought during the last fifteen years in St. Paul's, one regrets that those amendments have been brought about at the expense of cherished customs, such as the annual meeting of charity school children under the dome. Happily a substitute for that unique service of song has been found in the Sunday School yearly festival at the Crystal Palace. On Wednesday, the 13th ult., the great orchestra of the central transept was occupied by 5,000 scholars with their teachers and friends, whose united efforts recalled to mind the thrilling performances of former days in the cathedral.

SUCH a body of executants as the London Sunday School Choir has, in one respect at least, no equal amongst us. Its speciality lies in the force and beauty of the treble voices. By the blending of the boys' vigorous notes with the sweeter voices of the girls, a quality of tone is attained that seems the perfection of a choral treble. It is metallic, yet soft; full, yet compact; and clear, though made up of vibrations from a great multitude. Such a treble appeared at the Sunday School festival concert as a mighty stream of music. What matter, though it swept in its course the tenor and bass parts aside as so much flotsam and jetson, the melody was there upheld in all its integrity. With what effect the airs of the chorales, anthems, hymns, and part-songs were given, we need not attempt to describe. Suffice it to say it was of that kind which lives long in the memory of the listener. Some will remember that, at the meeting of the charity schools in St. Paul's, variety was obtained by the girls taking the one verse of the hymns and the boys the other, while the two sections joined their forces together with immense effect upon the most important passages. Perhaps the conductor, Mr. Luther Hinton, will at some future festival let us hear his choir of 5,000 voices under similar conditions.

PROBABLY there were amateurs present in St. James's Hall, at Dr. Bülow's pianoforte recital, the first of the series termed by him a Beethoven Cyclus, who had never before heard the great pianist, for it is now several years since he honoured this country with a performance. It would be interesting to learn what impression the playing of the renowned musician made upon them. From the prominence of his name in connection with the advanced

school of music those amateurs might have anticipated performances of a very sensational character. If so, they experienced some disappointment. Instead of passion manifested by force of tone and violence of manner they met with sentiment expressed without exaggeration of any kind; instead of encountering phrensy they were confronted with calmness. Hence disapproval might have ensued because, forsooth, the executant brought not fuel to keep burning the flame kindled by firebrands of the concert room. Should the worthy doctor be able to cool the brains of our ardent spirits he will undoubtedly render a beneficent service. By bringing conviction that Beethoven's themes can be enjoyed without being always served up red-hot, he will help to restore to reason many a delirious musician; and by keeping, at all times, his own individuality in the background he proclaims alike to amateurs and professors, the enormity of using Beethoven as a medium for the display of personal eccentricities.

DURING the performance of *Il Traviatore* at Covent Garden, on the 2nd ult., the audience were entertained with sights and sounds of an unusual character. Throughout the evening they had to witness a friendly contest between "stars," each of whom was striving to outshine, or, in other words, to outstage the other. After a protracted struggle the matter was settled in favour of the tenor, Signor Ravelli, whose singing in "De Quella Pira" was so loud as to entitle him to the award, which he with "nods and becks and wreathed smiles" received at the hands of the audience when summoned to the footlights. Now to drop the curtain is to give the signal to members of the orchestra, as well as to occupants of the stalls, to leave their seats for relaxation. But on this occasion they were instantly called back by the raising of the curtain to make the stage for Manrico to sing once more. At length, however, quiet reigned, and the people rose to enjoy delayed interviews. But ere the lobby was reached, the wanderers' footsteps were stayed by the curtain again rising to disclose the gipsies of the play attired in their tattered garments. In an instant they commenced to sing "God save the Queen." "What Queen?" asked one; "Azucena, the queen of the gipsies, of course," was the reply. "Really, too awful!" exclaimed another, "to desecrate our National Anthem!" "And too dreadful" said a fourth, "for the manager to improvise variations upon Verdi's sweet opera." Eventually the box-keeper allayed their wrath by informing them that Her Majesty's birthday had been changed by high officials from the 24th of May to that day, the 2nd of June, and this was the observing of it.

At the fourth concert given by Sarasate on the 2nd ult., a violin concerto by M. Emile Bernard was performed for the first time in this country. Whether it was specially written for the Spanish artist is a question we cannot answer; but, judging from the suitability of the theme to the style of the virtuoso it would not be rash to conjecture that every idea of the composer had been made subservient to the needs of the executants. Of course, the censure is ready at hand that M. Bernard, descending from the pedestal of true art, has stooped in tailor-fashion to fit Sarasate with materials for use and ornament. That pride, which has for its motto, "Art for art's sake alone," has ere now brought forth monstrosities which the world has very properly hidden away in the darkest of cupboards. When the creative musician wilfully divorces himself from the executive artist, when he ceases to consult the interests of the player, he must be content with the oblivion that falls upon the man who would live to himself alone.

POSSIBLY, M. Bernard may in a few years be forgotten, but not while his concerto is performed by Sarasate, to whom he is indebted for a successful introduction to the English public. Though made up of four movements, the concerto has really but two sections, as the moderato, allegro, and andante are all three bound together in one, while the *finale* has a separate existence, and could be safely detached from the main body of the work. In the opening movement the passages for the violin partake of the character of an extended recitative, with responsive

subjects for the full orchestra; in the second the violin asserts its supremacy by announcing and elaborating important themes, while in the andante, it has to sustain the interest of the entire section. These three movements are grouped upon the operatic plan, and clearly have the Italian scene as a model. But if the form of song has been copied here, the dance has on the other hand suggested the style and mode of the *finale*. At the beat of the drum closing the introductory subject, one could, in the leaps and bounds of the solo violin, easily conjure up the leading dancer revelling in feats of agility and acts of graceful movement.

SARASATE took his farewell of the public at an additional concert on Saturday, the 9th ult., when he played in Beethoven's concerto as well as in that by Mendelssohn. To dwell upon the extraordinary merits displayed in each, or, taking an adverse course, to call in question the tempi occasionally adopted, would now be futile and out of place. It should be mentioned, however, that at the conclusion of Mendelssohn's work, the great violinist was called time after time to the platform to receive the applause of an audience that would not rest content until he had played an extra piece. But even this manifestation of public favour was exceeded in duration by that accorded the playing of Bohemian airs entitled "Zigeunerweisen." In this instance the occupants of balcony and gallery literally rose to him; and, as he retired from the platform, after giving an encore piece, the entire audience announced with acclamations that Sarasate was the "lion" of the musical season.

THE Handel Festival, the greatest musical event of the year, took place last week. As the performances were in progress at the time of going to press, critical notes must needs be postponed.

IN no kind of music has abundance, the distinguishing characteristic of the season, been greater than in that connected with the pianoforte. As with one consent the pianists of the world have come amongst us. Had London been fixed upon as the meeting place of a congress of representatives elected by manipulators of the key-board scattered over the face of the earth, there could not have been a more numerous gathering. Amidst the throng of players native professors are reduced to silence. These for the most part, must needs wait for the ebbing of the tide. There are some, however, able even at the present moment to hold their own with success; and amongst them we must place the pianist, Mrs. Metcalfe, who performed classical music at her concert given in the Steinway Hall on the 11th ult., in a truly artistic manner. The pieces chosen for the occasion were Beethoven's sonata in E flat (Op. 31, No. 3), and the theme with variations, "Lison dormait," by Mozart. In the sonata Mrs. Metcalfe gave convincing proof of ability to interpret the noble subjects. Not only was every individual theme rendered with distinctness and accuracy, and every phrase truly shaped and balanced, but the whole sonata, the great work in all its fair proportions, was faithfully presented. Mozart's air "Lison dormait," was delivered with grace and refinement, while each of the variations was invested with its own special charm. In this branch of the art the young lady has benefited by the advice and example of her mother, who, as Miss Laidlaw, was upon a time held in high esteem by the court of Hanover, as a performer of this class of music.

THE choirs of the Chapel Royal and St. Paul's have sustained a great loss in the death of Mr. William Winn, who for many years had proved himself an active and efficient member, one whose talents were as conspicuous as his conduct was exemplary. In the May number of THE LUTE we had the satisfaction of recording his recovery from a severe attack of illness. Advancing to a state of convalescence he entered again upon his duties, but, we regret to add, for a short time only. He died literally in harness. In the chapel of Kensal Green Cemetery an unwonted spectacle was presented at noon on Tuesday, the 5th ult., when, preceded by the officiating priest, the Rev. Edgar Sheppard, Sub-Dean of Her

Majesty's Chapel Royal, the remains of the departed one were carried down the building lined on either side by surpliced singers from St. James's Chapel and St. Paul's Cathedral. Led by Mr. A. S. Jekyll, the organist, the united choirs chanted the Psalm appointed for the burial service, and afterwards sang the anthem "Blest are the departed," from Spohr's *Last Judgment*. Not a few of the voices engaged thereon were thickened in utterance by their owners being confronted with the flower-decked coffin wherein lay for ever silent the brother who had joined them a thousand times in the service of song. At the grave also an anthem was sung and its harmonies seemed none the less hallowed by being given in the open air beneath the wide dome that roofs in the temple not made with hands.

By journals forwarded from Cincinnati (U.S.) we learn that the musical festival held there in the last week of May was a great success, both from an artistic as well as a financial point of view. The proceedings are reported in language occasionally bordering on the grotesque, but always glowing with pride at the splendid results attained by principal singers, local chorus, and the orchestra under the direction of Mr. Theodore Thomas. Especially fervent are the eulogiums passed upon Mr. Edward Lloyd, the stranger who had come to America to represent English vocal art on that occasion. The programme embraced three complete works, Mendelssohn's *St. Paul*, Dvůřák's *Spectre's Bride*, and Rubinstein's *Paradise Lost*. How they were received, and what was thought of Mr. Lloyd, may be gathered from the following extracts. The Cincinnati *Enquirer* says:—"St. Paul, the majestic, melodious, and soulful oratorio, attracted six thousand people to the second concert of the festival. There are only thirty-nine tenors in the chorus; the influence of this small number in fortissimo passages was barely felt. Mr. Lloyd is decidedly an oratorio singer. His singing is dignified, full of repose, and in keeping with the spirit of the text. In the air, 'Be thou faithful,' he won a triumph, his voice having the ring of true gold about it." The Cincinnati *Telegram* says:—"The cavatina was given by Mr. Lloyd with such exquisite refinement of expression as to fix the interpretation for future time." The Cincinnati *Gazette* says:—"Mendelssohn's *St. Paul* is not only worthy to listen to, but to worship by. Mr. Lloyd is far and away the greatest living tenor." The Cincinnati *Times-Star* proclaims:—"Lloyd is king," and adds: "It would be worth while to send a dozen times round the earth to secure such a tenor." Krehbiel, the critic of the New York *Tribune*, writes:—"The choir sang 'Rise up, arise,' superbly. Mr. Lloyd's singing of 'Be thou faithful' brought out his highest qualities. The tenderness of the sentiment brought tears to eyes unused to the melting mood."

Of Dvůřák's *Spectre's Bride*, the Cincinnati *Gazette* says:—"This masterpiece is not easily understood. The veil which hid the mystic poem was, however, lifted last night, and thousands of anxious listeners were gratified. Mr. Lloyd proved an artist in the highest sense of the word. His intonation is as perfect as his enunciation is clear and distinct. There is no vain display of shouting high notes for the sake of gaining applause." Krehbiel writes in the New York *Tribune*:—"The greatest drawback to the success of the performance of the *Spectre's Bride* was the loudness of the orchestra. Madame Lehmann fairly held her own, recovering by dint of greater dramatic show what little she was compelled to yield to Mr. Lloyd in smoothness of delivery and elegance of phrasing. There was a wide divergence in the ideals of the two singers, Madame Lehmann striving to get at the dramatic heart of the music and lay it bare, Mr. Lloyd working with most exquisite gifts and abilities to disclose the purely musical beauties of Dvůřák's score." Of Rubinstein's *Paradise Lost*, the critic, Van Cleve, writes in the Cincinnati *Gazette*:—"This is a work not retrospective, but modern in its tendencies. Rubinstein resembles Wordsworth in being able to say exquisite things, but invariably setting them in the midst of tedious verbiage. Mr. Lloyd has been king of the soloists. As a lyric tenor he is incomparable." The Cincinnati *Enquirer* says:—"Mr. Lloyd created in Rubinstein's work

an enthusiasm which bordered on a furor, especially in the last number, 'Thou Satanical Serpent.' As an oratorio singer, a demon like this has never been heard before."

CONCERTS.

ROYAL ALBERT HALL.—Mr. Edwin Bending gave a morning concert on Saturday, the 9th ult. Vocalists: Madame Valleria, Madame Trebelli, Mrs. Henschel, Mr. Barton M'Guckin, and Signor Foli. Instrumentalists: Madame Norman Neruda, Madame Sophie Menter, and Signor Bottesini. Conductor: Mr. Edwin Bending.—On Wednesday evening, the 20th ult., Mr. Kuhe gave a concert. Vocalists: Madame Christine Nilsson, Mdle. Douilly, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Edward Lloyd, Mr. Francis Noije, Mr. Santley, and the London Glee Union, under the direction of Mr. Fred. Walker. Instrumentalists: Mdle. Janotha, Mdle. Marianne Eissler, Mr. Leo Stern, and Mr. Sidney Naylor.

ST. JAMES'S HALL.—Mr. W. G. Cusins' concert took place on Monday morning, the 7th ult. Artists: Madame Nordica, Mr. Santley, Señor Sarasate, Signor Piatti, and Mr. W. G. Cusins.—On the evening of the 7th ult., Signor Mhanes and Mr. Claude Trevor gave a concert in the banqueting room. Artists: Madame Belle Cole, Mdle. Lido, Miss Helen Meason, Madame de Fonblanque, Mdle. de Bono, Mr. Gilbert Campbell, Mr. Claude Trevor, and Signor Mhanes.—Mr. Augustus Harris gave a morning concert on Monday, the 11th ult. Vocalists: Miss Sigrid Arnoldson, Miss Ella Russell, Madame Melba, Miss Macintyre, Madame Scalchi, M. Lasalle, Signor Ravelli, Signor D'Andrade, Signor Ciampi, and Signor Navarini.—The testimonial concert to Mr. Ambrose Austin was held on Wednesday evening, the 13th ult. Vocalists: Madame Valleria, Madame Patey, Madame Antoinette Sterling, Madame Trebelli, Mr. Sims Reeves, Mr. Edward Lloyd, and Mr. Santley; pianist: Mr. Mr. Vladimir de Pachmann; conductors of orchestra: Mr. Hans Richter and Mr. W. G. Cusins; accompanists, Mr. Blumenthal, Dr. Mackenzie, Signor Bisaccia, and Mr. F. Lewis Thomas.—The Philharmonic Society gave a morning concert on the 16th ult. Artists: Madame Sophie Menter, Mdle. Soldat, and Herr Carl Mayer; Conductors: Herr Johan Svendsen and Dr. Mackenzie.—On Monday, the 18th ult., Miss Nikita appeared at a concert, assisted by Signor Pasini, Mr. Max Heinrich, Mr. Johannes Wolff, Otto Hegner, and Mr. Wm. Carter.—Mr. Charles Hallé gave concerts of Chamber music on the Friday afternoons of June.

PRINCES' HALL.—Madame de Pachmann's pianoforte recital took place on Saturday morning, the 9th ult., when she was assisted by the violinist, Mr. Richard Gompertz. Mr. and Mrs. Henschel's second recital took place on Wednesday afternoon, the 27th ult.—Madame Sophie Löwe and Miss Wurm gave a morning concert on the 12th ult. Artists: Miss Lena Little, Herr Robert Kaufmann, Mr. Herbert Thorndike, and the concert-givers.—On the 19th ult., Mr. Ovide Musin made his first appearance on his return from America.—Miss Liza Lehmann and Miss Lena Little gave, on the 8th ult., a vocal recital, assisted by Mr. Barton M'Guckin, Mr. Herbert Thorndike, Herr Mayer, W. Frantzen, and Mr. Sidney Naylor.—Mdle. Jeanne Douste announced her fourth recital for the 30th ult., assisted by Mr. J. Ludwig and Mr. W. E. Whitehouse.

STEINWAY HALL.—Mrs. Metcalfe's concert took place on the 11th ult. Vocalists: Madame Carrie Blackwell, Miss Ward, and Mr. J. Saxe; instrumentalists: Signor Erba and Herr Oberthür.

MARLBOROUGH ROOMS.—Miss Emma Barnett's seventh pianoforte recital was held on Monday afternoon, the 18th ult. Vocalist, Mr. Bernard Lane.

MISS EMILIE LLOYD gave, on the 19th ult., by permission of Mr. and Mrs. A. Wynne Corrie, her first *matinée musicale* at 30, Grosvenor Square. Vocalists: Madame Zagury, Miss Adèle Myers, Miss Eleanor Walker, Mrs. Mary Davies, Mrs. Harper Kearton, Mr. William Nicholl, Mr. Edward Griffin, and Mr. Robert Hilton; violinist: Mr. Frank Arnold; conductors, Signori Ducci, Denza and Randegger, with Messrs. Southgate and Parker.



"REND YOUR HEART."

Short Anthem.

W. H. DIXON.

LONDON:

PATEY & WILLIS, 44, Gt. MARLBOROUGH ST., W.

Moderato.

Soprano

Alto

Tenor

Bass

Organ

f Gt. Ch.

Rend your heart and

Rend your heart and

Rend your heart and

Rend your heart rend your heart and

not your garment and turn un-to the Lord your God.

not your garment and turn . . un-to the Lord your God.

not your garment and turn . . un-to the Lord your God. For

not your garment and turn un-to the Lord your God.

Sw.



is gra-cious and mer-ci-ful,

is gra-cious and mer-ci-ful,

He... is gra-cious and mer-ci-ful,

is gra-cious and mer-ci-ful,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "is gra-cious and mer-ci-ful,". The second pair of vocal staves has the lyrics "is gra-cious and mer-ci-ful,". The third pair of vocal staves has the lyrics "He... is gra-cious and mer-ci-ful,". The fourth pair of vocal staves has the lyrics "is gra-cious and mer-ci-ful,". The piano accompaniment is written for the right and left hands, with the right hand playing a melody and the left hand providing harmonic support. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked "pp" (pianissimo).

slow to an-ger and of great kind - -

slow to an-ger and of great kind - -

slow to an-ger and of great kind - -

slow to an-ger and of great kind - -

Gt.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "slow to an-ger and of great kind - -". The second pair of vocal staves has the lyrics "slow to an-ger and of great kind - -". The third pair of vocal staves has the lyrics "slow to an-ger and of great kind - -". The fourth pair of vocal staves has the lyrics "slow to an-ger and of great kind - -". The piano accompaniment is written for the right and left hands, with the right hand playing a melody and the left hand providing harmonic support. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked "pp" (pianissimo). The word "Gt." is written below the piano accompaniment.

ness, and re - pent - eth Him of the e - -

ness, and re - pent - eth Him of . . the e - -

ness, and re - pent - eth Him of the e - -

ness, and re - pent - eth Him of the e - -

Ch.

- - - vil, and re - pen - teth Him

- - - vil, and re - pen - teth Him

- - - vil, and re - pen - teth Him

- - - vil, and re - pen - teth Him

of the e - - - vil. Rend your
of.. the e - - - vil. Rend your
of.. the e - - - vil. Rend your
of the e - - - vil. Rend your heart... your

Sw.

heart.. rend your heart...
heart.. rend your heart...
heart.. rend your heart...
heart.. rend your heart... your heart...

pp rall.
pp rall.
pp rall.
pp rall.
pp rall.

"O LORD, REBUKE ME NOT."

Anthem.

Psalm VI.

GAYNOR SIMPSON.

LONDON:
PATEY & WILLIS, 44, Gt MARLBOROUGH ST., W.

Moderato.

Soprano *p* 0 Lord, re-buke me not in Thine in-dig-na-tion, nei-ther *cres.*

Alto *p* 0 Lord, re-buke me not in Thine in-dig-na-tion, nei-ther *cres.*

Tenor *p* 0 Lord, re-buke me not in Thine in-dig-na-tion, nei-ther *cres.*

Bass *p* 0 Lord, re-buke me not in Thine in-dig-na-tion, nei-ther *cres.*

Organ *p* *cres.*

dim. *cres.*
chas-ten me, nei-ther chasten me in Thy dis-plea-sure, nei-ther

dim. *cres.*
chas-ten me, nei-ther chasten me in Thy dis-plea-sure, nei-ther

dim. *cres.*
chas-ten me, nei-ther chasten me in Thy dis-plea-sure, nei-ther

dim. *cres.*
chas-ten me, nei-ther chasten me in Thy dis-plea-sure, nei-ther

dim. *cres.*

chasten me, nei - ther chasten me in Thy dis - plea - sure, Have

chasten me, nei - ther chasten me in Thy dis - plea - sure, Have

chasten me, nei - ther chasten me in Thy dis - plea - sure, Have

chasten me, nei - ther chasten me in Thy dis - plea - sure, Have

cres.
mer - cy up - on me, . O . . . Lord, Have mer - cy up - on me

cres.
mer - cy up - on me, . O . . . Lord, Have mer - cy up - on me

cres.
mer - cy up - on me, . O . . . Lord, Have mer - cy up - on me

cres.
mer - cy up - on me, . O . . . Lord, Have mer - cy up - on me

p *rall. a tempo.*

0 . . . Lord, for I am weak, for I am weak, O Lord, re -

p *rall. a tempo.*

0 . . . Lord, for I am weak, for I am weak, O Lord, re -

p *rall. a tempo.*

0 . . Lord, for I am weak, for I am weak, O Lord, re -

p *rall. a tempo.*

0 . . Lord, for I am weak, for I am weak, O Lord, re -

cres.

- buke me not in Thine in-dig-na-tion, Nei-ther chasten me,

cres.

- buke me not in Thine in-dig-na-tion, Nei-ther chasten me,

cres.

- buke me not in Thine in-dig-na-tion, Nei-ther chasten me,

cres.

- buke me not in Thine in-dig-na-tion, Nei-ther chasten me,

cres.

Nei - ther chasten me in Thy dis - plea - sure, Nei - ther chasten me,

Nei - ther chasten me in Thy dis - plea - sure, Nei - ther chasten me,

Nei - ther chasten me in Thy dis - plea - sure, Nei - ther chasten me,

Nei - ther chasten me in Thy dis - plea - sure, Nei - ther chasten me,

dim. Nei - ther chasten me in Thy dis - plea - - - sure.

dim. Nei - ther chasten me in Thy dis - plea - - - sure.

dim. Nei - ther chasten me in Thy dis - plea - - - sure.

dim. Nei - ther chasten me in Thy dis - plea - - - sure.